



The EMFS Newsletter

June 2020 Issue II part I

Hallo!

How are you? I hope you are keeping healthy and happy, and managing to listen to or make Early Music in the comfort of your own home. Thank you to everyone who has contributed - there have been so many contributions that I'm sending out the newsletter in two parts. Part 2 will appear in 2 or 3 weeks' time.

Obviously, many early music events have been cancelled or postponed. I've written a short summary below of those that I know about. The remaining listings may or may not go ahead, so please check before you commit yourself.

I've also included some interesting web-pages. I'm sure you've already discovered lots of online goodies, and if you've found something that's not included in my list, please do let me know about it for the next newsletter.

In the Appendix, I've included a risk assessment for music making. It was sent to me by Hannah Wapenaar from the Hochschule für Musik Freiburg. Hannah tells me that the

German version has been updated online, and the English version is slightly out of date, but it might be helpful when we're at the stage of trying to get together again to make music. In case you can read German, here is the link to the updated version: <https://www.mb-freiburg.de/hochschule/covid-19-corona/risikoeinschaetzung/>.

Finally, Susan White, our EMFS administrator recently sent an email out about renewing (or starting!) memberships. They were due for renewal on 1 May, but the committee has agreed to postpone renewal until 1 September 2020 and thereafter change the membership year to run from 1 September to 31 August. We felt this would be a small compensation for cancelled activities and also feel that a September start is more logical as it ties in with the start of musical activities for many groups.

Keep well!

Sue

sue@emfscotland.org.uk

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Message from our EMFS Chair

Dear EMFS members and friends,

I do hope that you are keeping well, staying safe, and will find something to enjoy in our “lockdown extra” newsletter. Very many thanks to all the contributors - and especially to Sue Owen, who puts it all together. Our newsletter usually goes to members only, but this time around we are sending it to our Friends email list as well. If you enjoy it, please do consider joining us in the autumn. The next membership year will start on 1st September, and we will remind you before then! And please feel free to send the newsletter on to other friends, and spread the word about EMFS.

As I write, it seems likely that indoor music-making involving many people from different households – such as choir and orchestra rehearsals, and of course EMFS playing days – will not be safe to resume for many months. While we were optimistically hoping for the autumn of 2020, I have just been in a Zoom meeting organised by Making Music, who feel that early 2021 is probably more realistic. We must of course be very cautious when assessing the risk of any musical gatherings in the light of COVID-19 and the “more vulnerable” age range of many of our active members.

While we cannot sing and play together for the time being, there are other things EMFS can do to keep us all in touch. One of those is this newsletter. Other possibilities might be Zoom chats with (non-compulsory) musical contributions. Or maybe you could record (audio or video) yourself singing or playing a solo piece – or a duet, if you share your house with another musical person – and send it to us to circulate to members? But I am very aware that many of you will be in other musical and social organisations and may be feeling overwhelmed with online rehearsals and invitations to join virtual choirs and orchestras. Maybe you would just prefer to be left alone? **Please, tell us what you would like us to do by emailing me – chairperson@emfscotland.org.uk. This is your organisation and your opinion matters.**

I am personally on furlough from work, until at least early June, and rather enjoying spending more time than usual doing not very much! But I am also gardening, practising, and eating much more healthily than usual. Silver linings to a very difficult situation.

Best wishes,

Alison

Early Music events

First of all, here is a list of events that I know of that are cancelled. As Alison mentions in her message above, all EMFS events (including choirs) are cancelled until further notice.

If you're interested in Scottish Plainsong Choir scheduled events, please contact c.mackenzie@strath.ac.uk for further information.

I expect that most people are aware that the Edinburgh Fringe 2020 is cancelled. Further information can be found on their website: <https://www.edfringe.com/covid-19>. I have copied some paragraphs from their website in the Appendix below.

The Lammermuir Festival might go ahead. Their website says: "These are difficult times for everyone, but we very much hope to be able to be able to welcome you to the festival in September."

Further afield, the National Centre for Early Music has cancelled or postponed events at least until the end of July - and that includes the York Early Music Festival. However they're already planning for 2021.

Benslow Music in Hertfordshire is currently closed and has cancelled all courses until the end of June. Please see the Benslow Music website for further details.

Cambridge Early Music are not accepting applications for their Baroque and Renaissance summer schools in July/August at present.

The Norvis 50th Anniversary summer school in August is postponed until 2021.

The HISS 10th Anniverary summer school in August is also postponed until 2021.

It's not all doom and gloom!

Organisers of the events listed below are hoping very much that they can go ahead. But please check the websites before booking anything. Realistically, I think we're looking to 2021 for events to run, but let's see how things unfold over the next few months.

Events, workshops and other treats for your diary

SCOTLAND

JULY 2020

- 12 - 17 July Old St Paul's Church and its adjoining hall, 63 Jeffrey St, Edinburgh EH1 1DH
Lacock Courses: Edinburgh Early Music Summer School
 Rory McCleery leads a course of Renaissance choral music: 19-part O bone Jesu and Missa Dum sacrum mysterium of Robert Carver; music by Peebles, Josquin and Jachet of Mantua. The Edinburgh Early Music Summer School is an international gathering of amateur choral singers. We will rehearse and perform a programme of Scottish Renaissance music with a leading specialist conductor. The general aim is to explore a significant yet overlooked area of repertoire and create an intense musical experience in a relaxed and convivial setting.
 £535, payable in two parts: a deposit of £235 on registration and a further £300 by the 1st of June.
 Further details: email lucy@lacock.org

SEPTEMBER 2020

- 1 - 21 Sep Various venues
Lammermuir Festival
- Sat 12 Sep
 Afternoon Stirling venue tba
Scottish Plainsong choir (SPC) rehearsal for Paisley Abbey performance
 Rehearsal for the SPC performance on Sun 13 September (see below). Attendance at the rehearsal is obligatory for performing at Paisley Abbey.
 £20 - to include the performance on Sunday 28 June
 Contact c.mackenzie@strath.ac.uk
- Sun 13 Sep
 afternoon Paisley Abbey, Abbey Close, Paisley, Renfrewshire, PA1 1JG
Scottish Plainsong choir (SPC)
 Alan Tavener directs the SPC for Vespers style evensong at Paisley Abbey. Attendance at the rehearsal on Sat 12 September (see above) is obligatory.
 Fee: included in the rehearsal fee.
 Contact c.mackenzie@strath.ac.uk

Events, workshops and other treats for your diary Outside Scotland

For details of events in the north of England which may be of interest and within reasonable reach:

North East Early Music Forum (<http://www.neemf.org.uk/>;
and <https://www.neemf.org.uk/other-events.html> for a long list of Early Music events in north east England.

North West Early Music Forum (<https://nwemf.org/>)

The National Early Music Centre in York presents a wonderful programme of concerts and events.
<http://www.ncem.co.uk/>

Benslow Music runs several Early Music courses in Hitchin, Hertfordshire:
(<https://www.benslowmusic.org/>)

Some of their courses are listed below.

The Rondo Viol academy runs courses throughout the year for players of different standards.
For details of all courses please see (<http://www.rondoviolaacademy.co.uk/>)

Venues are The Hayes in Swanwick, Derbyshire
(<https://www.cct.org.uk/the-hayes/the-hayes-conference-centre>).

High Leigh in Hoddesdon, Hertfordshire
(<https://www.cct.org.uk/high-leigh/high-leigh-conference-centre>).

Hothorpe Hall in Theddingworth, Leicestershire
(<https://www.hothorpe.co.uk/>).

The Beeches in Bournville, Birmingham
(<https://chartridgevenues.com/the-beeches/>).

Events, workshops and other treats for your diary

Outside Scotland

JULY 2020

- Mon 6 - Wed 8 Jul Benslow Music, Ibberson Way, off Benslow Lane, Hitchin, Hertfordshire, SG4 9RB
Baroque Trio Sonatas with Da Camera
 Tutors: Emma Murphy, Susanna Pell, Mie Hayashi
 This trio sonatas course with Da Camera will look at baroque trio sonatas for combinations of baroque instruments: recorders, violins, oboes, flutes, viols, gamba, baroque cello, bassoon and harpsichord. Any type of genre can be looked at: French, German, Italian and English.
 Every session will be different with an exciting new piece, and new groups will be formed for a couple of the sessions during the course to provide variety and camaraderie. Instruments welcomed are: recorder, oboe, flute, violin, viols, cello, bassoon, harpsichord. Each group will be proactively coached by every tutor during the course on works students may bring themselves, as well as music provided by the tutors. Technical and musical aspects will be looked at in works by composers such as Telemann, Schickhardt, Loeliet, Scarlatti, Sammartini, Bach, Purcell and others. We will be playing at A=415.
 For upper intermediate and advanced pre-formed groups (Grade 6 and above)
 Resident: £295 Non-Resident: £215 Code: 20/275
<https://www.benslowmusic.org/?PageID=2592>
- Sun 12 - Fri 17 Jul Benslow Music, Ibberson Way, off Benslow Lane, Hitchin, Hertfordshire, SG4 9RB
The International Viol Summer School
 Tutors: Alison Crum, Ibi Aziz, Roy Marks, Peter Wendland
 One of the most prestigious and well-established summer schools for viol players in the UK, our International Viol Summer School, directed by Alison Crum, offers an invaluable chance for viol players with a particular interest in English consort music to work with members of the world renowned Rose Consort of Viols for the best part of a week. There will also be optional sessions on several other aspects of viol music, such as bowing technique, madrigals and motets, early renaissance repertoire and the art of continuo playing, as well as lectures and demonstrations. We are looking for experienced players with good sight reading skills capable of playing at least two sizes of viol. The course fee includes entry to the Rose Consort's concert on the Tuesday evening. Please note that this course finishes after lunch on the Friday.
 Tutor website: www.roseconsort.co.uk
 For advanced players
 Resident: £615 Non-Resident: £485 Code: 20/501
<https://www.benslowmusic.org/?PageID=2597>

Events, workshops and other treats for your diary

Outside Scotland

AUGUST 2020

- Sun 2 - Sat 8 Aug Rendcomb College, Rendcomb, Cirencester, GL7 7HA
 Beauchamp Early Music Course - O Quam Gloriosum
 A course for singers and players of Renaissance instruments
 Director: David Hatcher; Tutors: David Allinson & Sue Addison
 Email anne@glosacadmusic.org; phone 01452 668592 / 01989 218432 or visit the website
www.glosacadmusic.org.
 £460 plus accommodation Single £180 Double £120p.p.
- Mon 10 - Thu 13 Aug Benslow Music, Ibberson Way, off Benslow Lane, Hitchin, Hertfordshire, SG4 9RB
Madrigal and Partsong Summer School
 Tutors: James Oldfield, Stephen Meakins
 An exploration of the riches of secular vocal music from the Renaissance to the 20th century. Very good sight-reading and the ability to hold a line, sustain a phrase, and stay in tune are all essentials, and there will be the opportunity for singing one voice per part in small groups as well as a chamber choir. This course is ideal for instrumentalists who play at a high level and wish to transfer their chamber music skills into a vocal context. Tutor website: www.james-oldfield.com
 For upper intermediate and advanced singers
 Resident: £420 Non-Resident: £320 Code: 20/345
<https://www.benslowmusic.org/?PageID=2747>
- Sun 16 -Sun 23 Aug Queen Anne's school, 6 Henley Rd, Caversham, Reading RG4 6DX
Baroque Week. The Grand Tour: Italy
 One of Europe's foremost early music courses, Baroque Week celebrates its 43rd year, featuring works by Monteverdi, Corelli, Vivaldi and other Italian masters including Caldara (b.1670). There will be tutor-led projects exploring this theme for both singers and instrumentalists, but chamber music-making with your own choice of repertoire is fundamental to the course. The course is for baroque wind, string and continuo players and up to eight singers, with opportunities for instrumentalists to sing. Plucked continuo and keyboard players will be welcome. String players should use gut strings and a baroque bow. You should be a competent sight-reader and confident playing or singing one-to-a-part. Most of the repertoire will be played at A415 although some early 17th century music will be at A440. Full or part bursaries may be available for those on low income.
 £770; Non-residential £560, including lunch and dinner.
<https://www.baroque-week.org.uk/>; email info@baroque-week.org.uk; 01747 830625
- Sun 16 - Sat 22 Aug Higham Hall College, Bassenthwaite Lake, Cockermouth, Cumbria, CA13 9SH
 4pm 9am
Early Music Summer School
 Spanning music c1450-c1650 with instruction in choral/solo singing, viol, lute, and recorder, plus small group repertoire sessions. Optional activities include dance, one and two to a part vocal groups, 'try an instrument', mixed string-and-wind consorts, vocal workshops, musical facsimile and more; with various sessions for all.
 Deborah Catterall (Head Tutor, Vocal); Elizabeth Dodd (Viol, Renaissance Dance)
 Philip Gruar (Recorder); Michael Piraner (Recorder); Hugh Cherry (Lute).
 £607 Residential full board; £407 Non-residential inc. lunch & dinner
www.highbamball.com; 017687 76276

Events, workshops and other treats for your diary

Outside Scotland

AUGUST 2020 cont'd

- Tue 18 - Tue 25 Aug Palace of Koszęcin, Zamkowa 3, 42-286 Koszęcin, Poland
<https://www.arcadia.me/palac-w-koszecinie/>
Arcadia course: *Te Deum* - Charpentier & contemporaries
 Arcadia Summer 2020 will focus on the music from France, around the figure of the great Marc-Antoine Charpentier.
 Charpentier was born in or near Paris and he spent two or three years in Rome, probably between 1667 and 1669 and studied with Giacomo Carissimi. He is also known to have been in contact with poet-musician Charles Coypeau d'Assoucy, who was composing for the French Embassy in Rome. As well as the usual chamber music sessions there will be a big "tutti" group, involving all the participants, making the main program of the course and presented to the public at the end of the week. This course is for Voices: Sopranos, Altos, Tenors, Basses) and Instruments: strings (including viola da gamba), flutes, oboe, bassoon, harpsichord/organ, theorbo. Pitch will be A=415, and we prefer period instruments.
 € 550 including meals and accommodation
<https://www.arcadia.me/tedeum>
- Fri 21 - Mon 31 Aug Rubicon Dance Centre, Nora St, Cardiff CF24 1ND
Consort de Danse Baroque Summer School
 This is the 29th International Annual Consort de Danse Baroque Summer School event. This non-residential course is designed for all levels from the absolute beginner to the professional dancer, concentrating on the technique & presentation of Baroque dance, leading to an afternoon performance of a Baroque style Masque in aid of St Edward's Community Hall Building. Modules may be attended independently and participants may enrol for one, two or three modules, or on a part-time basis.
 Fees up to £625
www.ukbaroquedance.com
 Phone 07976 374482; email summer@ukbaroquedance.com
- Fri 28 - Sun 30 Aug Benslow Music, Ibberson Way, off Benslow Lane, Hitchin, Hertfordshire, SG4 9RB
John Playford in the 21st Century
 Tutors: Paul Hutchinson, Karen Wimhurst
 John Playford's *Dancing Master* first published in 1651 is a wonderful example of crossover music genres. Featuring Purcell alongside English country dance tunes and strains of European music this is a course where all players, from traditional, classical or jazz backgrounds can come and enjoy themselves. The course will open up these dance tunes through new arrangements, improvisational and compositional techniques with a view to playing them for dancing. All instruments welcome. Included in the fee is an evening concert given by Paul and Karen.
 For lower/upper intermediate and advanced players
 Resident: £305 Non-Resident: £225 Code: 20/292
<https://www.benslowmusic.org/?PageID=2760>

Events, workshops and other treats for your diary

Outside Scotland

AUGUST 2020 cont'd

Sat 29 – Sat 5 Sep

La Maison Verte, 31 Avenue Henri Mas, 34320 Roujan, France

Tudor Polyphony and Beyond

A choral course for 16-18 experienced singers with Eamonn Dougan and Francis Steele. Imagine a vast oil canvas. The five Tudor monarchs – all depicted – have courteously requested the presence of all the musicians who served during their reigns. John Browne is chatting with the Mundys, Sheppard laughing with Cornysh and Tye; Byrd and Tallis are deep in conversation with Elizabeth, whilst Taverner has recruited the 4 Roberts – White, Wylkynson, Parsons and Fayrfax – to play “In Nomines” upon the dais. Anon skulks in a recess. A breath-taking array of talent there assembled. Eamonn and Francis want to restore this canvas, not in oils, but in sound. They will select some of the greatest works of the Tudor period – antiphons, mass movements, motets – in order to discover the manifold beauties of this complex and challenging repertoire. They rely on you to be the artists and are seeking experienced singers and sight-readers to take part in this week of musical and culinary excess in the South of France. All food, tuition and music are included, and the accommodation is onsite, comfortable and spacious.

795 euros and non-singing guests are welcome.

Contact Anne at anmeroberts23456@gmail.com for further information.

Events, workshops and other treats for your diary

Outside Scotland

SEPTEMBER 2020

- Fri 4 - Sun 6 Sep Jackdaws Music Education Trust, Great Elm, Frome, Somerset, BA11 3NY
Stylish Baroque
(Declarations of Interest only, no bookings being made at present)
 Tutors: Theresa Caudle and Alastair Ross
 Theresa (violin) and Alastair (harpsichord), bring their wealth of knowledge to encourage and cajole you into stylish performances of repertoire from the early 17th to late 18th centuries. A baroque chamber music course at A415 predominantly for pre-formed groups, individual players are also welcome to apply. Participants bring their own music, although tutors can suggest suitable repertoire.
 There will be one tutti session with music provided by the tutors, the course culminates with an informal performance. The standard of playing is advanced, and applicants should be proficient on their instrument and competent sight-readers. As we work at A415 we are only able to accept wind players on baroque instruments, but are happy to accept string players on modern instruments, as long as they are prepared to use gut strings and baroque bows. Applications from individual players are welcome, too, and will do our best to put together coherent ensembles.
 £240 non-Resident, inclusive of all meals, refreshments and tuition at Jackdaws, except Breakfast which is included in the separate B&B fee.
<https://www.jackdaws.org.uk/event-registration-2/?ee=411>
- Sun 6 - Fri 11 Sep St Peter's Church, Trogir, Croatia.
Gunpowder, Treason and Plot: Trogir Music Week
 This is a course for choral singers led by Patrick Craig. Choral singers of all ages and nationalities are invited to join this week of study and rehearsal leading to a public performance in Trogir, a beautiful old Venetian port on the Dalmatian coast in Croatia. The course will be held in English. The general aim is to explore an interesting field of repertoire and to create an intense musical experience in good company and a relaxed and convivial setting. Repertoire includes Orlando Gibbons - O clap your hands together; Thomas Greaves - England receive the rightful King; Michael East - O metaphysical tobacco; Thomas Tomkins - O God the proud are risen against me; William Byrd - Domine tu jurasti; Thomas Tomkins - Almighty God, the fountain of all wisdom; Thomas Weelkes - O Lord God almighty; John Amner - I will sing unto the Lord; William Byrd - Ad Dominum cum tribularer.
 £535 (paid in two parts: a deposit of £235 or the equivalent in euros on registration and £300 by the end of July). The fee includes the booklet containing all the music, which will be sent in advance, but not meals, travel or accommodation.
 Please email lucy@lacock.org for details of booking
 Further details: http://lacock.org/html/body_trogir.html

Events, workshops and other treats for your diary

Outside Scotland

SEPTEMBER 2020

- Thu 10 - Sun 13 Sep In and around Bolton Castle, Nr Leyburn, North Yorkshire DL8 4ET
Medieval Music in the Dales: A Dance in Italy
 Medieval Music in the Dales is England's festival of medieval music. Totally unique in the UK, it's a glorious weekend dedicated solely to enjoying medieval music. The setting is absolutely stunning - glorious Bolton Castle, built in 1399 by the noble Scrope family and still in the ownership of their descendants to this day. Concerts take place in neighbouring St Oswald's, the small but perfectly formed parish church in the shadow of the castle. In 2020, we are celebrating medieval dance. And as most of the surviving dance music comes from Italy, we will also be focusing on medieval music from that glamorous and sophisticated land. We're delighted to be working alongside The Historical Dance Society. There'll be dance performances, dance workshops, workshops about playing for dancing, as well as the usual satisfying pot-pourri of concerts from top performers, plus instrumental and vocal workshops - including the return of The Festival Choir! At least thirty different bands and solo musicians performing over the weekend. There will also be illustrated talks on medieval music and history, workshop for beginners with instruments to borrow or hire, workshops and one-on-one tuition for experienced players, and informal playing. Camping on site or a wealth of holiday accommodation can be found in the area.
 Festival Pass £75 + fees for workshops etc
<https://www.medievalmusicinthedales.co.uk/box-office>
- Sun 13 - Fri 18 Sep Halsway Manor, Halsway Lane, near Crowcombe, Somerset, TA44BD, UK
 4pm 10am
Autumn Voices, Viols and Recorders
 An ensemble course for experienced players of early instruments with Michael Sharman. Recorders, viols, baroque oboe, flute, violin, viola, 'cello, and also cornett, cornamuse, sackbut and curtal all welcome. This course is aimed at experienced players and singers of early music and instruments.
 For more information and to book please contact Michael Sharman: 01353 778939
 Email: QuadQuotes@waitrose.com
- Mon 14 - Thu 17 Sep Benslow Music, Ibberson Way, off Benslow Lane, Hitchin, Hertfordshire, SG4 9RB
English Lute Songs Old and New
 Tutors: Clare Wilkinson, Michael Solomon Williams, Jacob Heringman
 The course includes repertoire of Elizabethan and Jacobean lute songs, works by contemporary composers, including the twentieth-century composers Warlock, Pope, Wilkinson, and Moeran, and recent lute-songs by present-day composers/performers, including Peter Croton and the Lute Society's own David Protheroe. Music will be made available in advance, but we also encourage participants strongly to bring along examples of the genre that they are interested in working on. All voice types and lutenists are welcome, especially tenors and basses! We will offer guidance on the practice of creating a lute song from a part song, motet, or other vocal piece, as players of the time did. In addition to coaching singers and lute players in an open lesson format on music brought along, there will be scheduled "special topic" classes, in which Clare, Michael and Jacob introduce participants to those areas which may be unfamiliar. The course fee also includes entry to a recital on the first evening given by our tutors.
 Tutor websites: www.clare-wilkinson.com, www.beringman.com, www.m-s-w.co.uk
 For upper intermediate and advanced singers and players
 Resident: £430 Non-Resident: £330 Code: 20/347
<https://www.benslowmusic.org/?PageID=2773>

Events, workshops and other treats for your diary

Outside Scotland

SEPTEMBER 2020

- Fri 18 - Sun 20 Sep Rydal Hall, Ambleside, Cumbria, LA22 9LX
Short Residential Course for Recorder Players
 Enjoy beautiful music and develop your skills in the company of players of a similar standard. These courses will include whole course playing sessions as well as opportunities to play in smaller groups. Tutored by Mary Tyers, participants will explore technique, style & interpretation within a relaxed, friendly and supportive environment. Mary delights in enabling enthusiastic adult amateurs to fuel their ambitions and celebrate their music making.
 For **Foundation & Lower Intermediate players** (approx. Grades 3 – 5) - players who are able to read music fairly well and have a basic grounding in recorder playing. Suitable for players who are not yet secure with both F & C instruments or who want to improve their bass playing.
 £225 for residential full board; £112.50 for non-residential (includes tuition, lunch, dinner & refreshments).
 For booking information contact mail@rydalhall.org; Tel: 015394 32050
 For general information about the venue: www.rydalhall.org
- Mon 21 - Thu 24 Sep Benslow Music, Ibberson Way, off Benslow Lane, Hitchin, Hertfordshire, SG4 9RB
Magnificat: Sacred Music by Charpentier
 Tutors: Theresa Caudle, William Carslake
 We will explore large-scale pieces for choir and orchestra by Charpentier including the Magnificat a 4 voix avec instruments H79 and Beatus Vir H208. There will be some opportunities for solo singing and there may be possibilities for one-to-a-part and solo singing in smaller-scale items for voices and instruments. Some sessions will be spent with the choir and orchestra working separately and instrumental pieces likely to be studied are the Overture pour l'Eglise H524 and the Overtures pour le Sacré d'un Evêque H536 and H537.
 We are able to offer a few bursaries to student or budding professional singers interested in furthering their knowledge of baroque vocal music, who will have the opportunity to take some solo parts and further their experience by assisting with coaching.
 Tutor websites: <http://www.canzona.org.uk/theresa.html>,
<http://www.farnboroughsymphony.org.uk/about-fso/artistic-director>
 For advanced singers and players
 Resident: £420 Non-Resident: £320 Code: 20/350
<https://www.benslowmusic.org/?PageID=2778>

Events, workshops and other treats for your diary

Outside Scotland

SEPTEMBER 2020

Mon 21 - Sun 27 Sep Convictus Convent, Via della Zecca, 41, Lucca 55100

Lucca Consort Week

This a course for consort singers led by Robert Hollingworth. It is a course for ambitious amateur and student singers. We will divide our time between singing Italian Renaissance sacred music as a choir, and in consorts with one or two voices to a line, under the direction of a leading specialist director. It is held in a former convent with accommodation in the heart of the city.

Repertoire covered: Girolamo Frescobaldi - Missa sopra l'aria della Monica; Nicolao Dorati - Virtute magna; Girolamo Dorati - O salutaris hostia; sacred music by Cipriano de Rore, Giovanni Croce, Andrea Gabrieli and Claudio Monteverdi.

This repertoire is from the sacred music of composers working in Italy in the 16th century.

The fee for the course is paid in two parts: a deposit of £305 (or the equivalent in euros) on registration and €300 on or before arrival in Lucca. The fee includes payment for the music booklet, which will be sent to you in advance, but not meals, travel or accommodation.

Email lucy@lacock.org for further information.

OCTOBER 2020

Sat 10 Oct
2pm Tithe Barn, W Walls, Carlisle CA3 8UF

The Sixteen choral workshop

Our popular Choral Workshops are a rare and rewarding opportunity for keen amateur singers to explore a variety of music inspired by The Sixteen's own performances. Under the guidance of expert workshop leaders, sessions include advice on vocal technique, as well as performance interpretation and historical context. Leaders for this workshop will be confirmed shortly.

The repertoire for our 2020 workshops will include music by Josquin as well as Victoria's *Tenebrae Responsories*.

The music and a letter confirming all workshop details will be sent out one month in advance. Workshops are limited to 75 places and refunds can only be offered if the place is resold. We operate a waiting list system so please do contact us if places are currently sold out.

£30

Contact Isabel: isabel@thesixteen.com or phone 020 7936 3420

<https://thesixteen.com/events/choral-workshop-2020-carlisle/>

Events, workshops and other treats for your diary

Outside Scotland

NOVEMBER 2020

- Fri 13 - Sun 15 Nov Benslow Music, Ibberson Way, off Benslow Lane, Hitchin, Hertfordshire, SG4 9RB
The Women Troubadours
 Tutor: Leah Stuttard
 We will explore the poetry of the women troubadours and discover approaches to making these songs live again. We will look at manuscripts, memorise troubadour melodies, improvise new ones, find contrafacta, and learn about accompanying. This course is open to all instrumentalists (both modern and period) and singers, and the course fee also includes entry to Leah's concert on the first night of the course. We will perform at A=440.
 Tutor website: leabstuttard.com
 For all standards of singers and players
 Resident: £305 Non-Resident: £225 Code: 20/20AA
<https://www.benslowmusic.org/?PageID=2818>
- Thu 19 - Sun 22 Nov Benslow Music, Ibberson Way, off Benslow Lane, Hitchin, Hertfordshire, SG4 9RB
 (3 nights)
 Fri 20 - Sun 22 Nov **Consorting Viols (2 or 3 night option)**
 (2 nights) Tutors: Alison Crum, Roy Marks, Ibi Aziz, Peter Wendland
 Two or three days of viol consort playing in preformed groups of any level, studying in depth any music chosen by the group, coached by members of the Rose Consort of Viols. This year we are offering the option of an early arrival for an extra day of coaching. Each group will be coached by a tutor for half of every playing session, and each will work with every tutor during the course. Students will be coached on technical and musical aspects of what they play, and will learn about the music's structure and about how better to articulate it through applying historically appropriate techniques.
 Tutor website: <https://www.alisoncrum.co.uk/>
 This course is for groups of any level, from beginners to advanced. However the group must be able to function without the help of a tutor, since half the time will be untutored. You will be expected to choose and bring your own music, and be tuned and ready for coaching at the appointed time.
 For all standards of players
 3-night option: Resident: £420 Non-Resident: £320 Code: 20/365
<https://www.benslowmusic.org/?PageID=2825>
 2-night option: Resident: £295 Non-Resident: £215 Code: 20/20DD
<https://www.benslowmusic.org/?PageID=2824>

Website links of interest

Like it or loathe it, we can't escape from the fact that a lot of music activity is now online. Musicians starving for performance opportunities are now trying to perform online. In addition, many organisations and individuals are offering unprecedented opportunities with online music resources. Here is a very incomplete list of websites which may be of interest to Early Musicians.

Virtual Choir performance: Coro virtuale "Va pensiero" ("Nabucco" di G. Verdi) – International Opera Choir.

<https://www.youtube.com/watch?v=fTVXEGIS3LE>

You can read about it on Wikipedia at https://en.wikipedia.org/wiki/Va_pensiero

Bach Together: A Simple Bach Chorale; pick your instrument or voice, pick your line, practise, record (delete, rerecord delete, rerecord...), send it to Adam and he will amalgamate it with all the other offerings.

<http://adamwoolf.com/bach/>

[fbclid=IwARoxIZTWYiRcLp5MdTphcWCXWtoIBEqpOOyZ2syVZQCaN36qBXLlMrQrlo](https://www.youtube.com/watch?v=fbclid=IwARoxIZTWYiRcLp5MdTphcWCXWtoIBEqpOOyZ2syVZQCaN36qBXLlMrQrlo)

The following links are from the North East Early Music Forum (NEEMF)

Link to other EMF

<https://www.neemf.org.uk/other-early-music-forums.html>

Link to Publishers

<https://www.neemf.org.uk/publishers.html>

Link to downloadable items

<https://www.neemf.org.uk/onlinedownloadable.html>

Link to playable web content

<https://www.neemf.org.uk/playable.html>

Link to websites relating to instruments

<https://www.neemf.org.uk/instrument-pages.html>

Link to other miscellaneous websites of interest

<https://www.neemf.org.uk/misc.html>

South West Early Music Forum (SWEMF) online events

<https://www.swemf.org.uk/events/online-events/>

SWEMF resources including online choral singing and course

<https://www.swemf.org.uk/links/resources/>

Higham Hall Online

<http://highamball.com/higham-at-home/>

Choral singing

<https://www.choraline.com/>

<https://www.theseifisolationchoir.com/messiah-at-home>

Worcestershire Early Music Baroquathon

<https://www.earlymusicworcs.org/baroquathon-2020-going-online/>

Online ensemble playing via Jamulus

Hannah Wapenaar

I think I am not the only one to feel that one great sadness of this lockdown situation is that it prevents musicians to come together to play. Music lessons have moved online via Zoom or Skype or other video call services and serve as manageable alternatives for one-to-one lessons. However, as many probably discovered, it is impossible to play at the same time. Not only do these services allow only one person to make a noise at any time*, a delay in the sound makes it impossible to keep together. This is the reason, for me at least, to resort to shared recordings and otherwise just general lonely misery - until I heard about Jamulus!

Jamulus is a free, open source program that is specially designed for online “jam” sessions. It provides sound only, because video would make it too slow to run. Technically it is no more than an online connection between computers, which is designed to minimise the delay (“latency”) that causes trouble for people trying to play together. I heard of it from a baroque oboe-playing friend in the amateur early music community in The Netherlands (where I am from). He was using it with an ensemble of four friends situated in three different homes and they were quite satisfied with the results. So three of us decided to take it to an international level (to try to avoid my misery turning into an uncharacteristic fit of jealousy) and we set up a session with me here in Edinburgh and two of them in The Netherlands. In short: it worked!

However, it wasn't really a ‘short’ process to set it up. Disclaimer: some preparation is necessary, a minimum of computer skills for at least one of the ensemble, plus a bit of hardware. Luckily, it starts easy. For downloading the program**, you just need a computer. It is good to know that even though a fast computer is always good, modern speed is not a requirement. A simple 6-year-old laptop like mine is fine. My laptop runs Windows 10, the others were using a Mac mini and a Macbook. A good and stable internet connection is required, usually it is

wise to connect via a cable to reduce variations in the signal, but it doesn't need to be super-fast. When you open the program you can connect to a server via the button “connect” and you can choose from a list, which will also tell you your latency to and from that server, or you can manually type in a specific server (coming back to that later). So far so good.

Then there are some other things that need to be considered for a smooth Jamulus session. One thing that is absolutely essential is a set of wired headphones. Without these, the sound from others is picked up by the microphone you use to record your sound, and it will go echoing back at them, creating lots of background noise and confusion (who's making that noise!). Headphones will let you hear others and yourself like others hear you over the server. If you set out to buy headphones, give a thought about the movements you make and the space you need between you and your computer. With playing violin, I found this can be annoying. Another thing to make life better is a separate wired microphone. One benefit of this is that it will make your sound more pleasing. Some loud or high pitch instruments like my friend's oboe and my violin can totally overpressure the computer microphone, making a particularly nasty sound on the other side and in your headphones. A second benefit of a wired microphone is that it allows it to be closer to the origin of the sound. With a large instrument like a harpsichord, for example, this can be beneficial, because shorter distances create less latency in the room. Two things that we noticed with using separate microphones, though, is that you have to tell the program manually via the settings of Jamulus which input and output you want to use and to switch off the computer microphone if you are not using it. Also, the sound tended to be quite soft for us and we found that you can increase the volume of your microphone in the settings of the computer itself.

So now being able to hear each other properly, there is one final and quite complicated thing to do. If you choose a server from the list of servers given by the program, this works fine, so don't panic if you don't understand what follows. The remaining issue is that anyone can join your session. For amateurs this is not too much of a problem. But for professionals or amateurs wanting a serious rehearsal without people eavesdropping, it may be nice to set up a private server. You can then share your server name only with your ensemble members and they can manually fill in the server name when connecting. This does, however, require opening a port on your router and mapping a server for it, so if you are not familiar with these things, it may take a while to get it to work. In my friend's case, it took a few days (and he's an engineer).

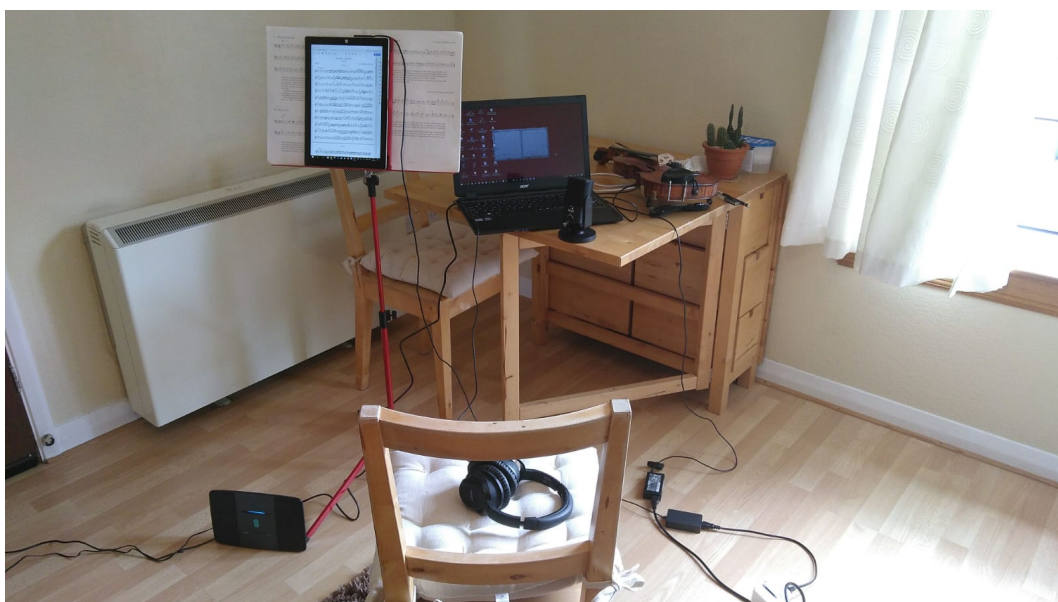
One last important remark is that it doesn't seem to be possible to run the server on the same computer as you run the Jamulus program, so someone in your ensemble will

need two computers. We don't know why this is the case.

(Oh yes, and don't forget your scores, music stand and, if needed, instrument!)

After you have managed setting it all up, the program will tell you a total latency time. For people nearby it should be around 20-30 ms, which is great. For me it was around 50 ms to get overseas and back, which was still very acceptable, even though the programmers say this is on the slow side. But if the latency time is larger than that, it may start to give trouble. When you hear yourself starting to create an echo via your headphones, it gets very difficult to play together, unless you learn how to play/sing before hearing your own sound!

All in all, it was a great experience. After weeks of playing alone and sending recordings back and forth with friends, it was amazing to play together live again. It really made a difference. Makes it clear again how important live contact is for us as social creatures! Stay strong and I hope you enjoy some kind of playing together.



Hannah's "e-music factory". She says that it can feel quite like playing in a bowl of spaghetti!

DIY Music Minus One

Thomas Green

For those of you who long for someone else to play music with during these lockdown days

Several professional music groups are working on 'Music Minus One' pieces that you will be able to download and play along with. That'll be great fun. While you wait, here's a quick and dirty way way you can play duets with yourself without needing anything special.

You will need:

- some duet music that you can manage both parts of
- a smartphone app for recording
- if possible, a Bluetooth speaker to connect your phone to, or a wired connection to some speakers; if needs be you can just use the phone's own speaker, but it may not be loud enough
- either a good sense of rhythm (I wish) or a metronome, preferably one of those little electric ones where you can turn the sound right down.

Music:

It depends what you want to play of course. You may already have suitable duets that you can play both parts of – if so, fine.

Otherwise: if you want some renaissance duos, try IMSLP; on this page:

https://imslp.org/index.php?title=Category:For_2_instruments&transclude=Template:Catintro

there are quite a few duos, playable on different instruments. My wife and I like the Gastoldi duos; try number 4, which you will find here:

[https://imslp.org/wiki/Bicinium_No.4_\(Gastoldi%2C_Giovanni_Giacomo\)](https://imslp.org/wiki/Bicinium_No.4_(Gastoldi%2C_Giovanni_Giacomo)).

This comes both at the original pitch and in a transposed version. The original pitch suits descant and treble/tenor recorders etc, and also works on treble and tenor viols if you can both read from treble clef. (Tenor viol players, reading from treble clef will be Good For You! Learn to do it, because there's loads of renaissance music out there that uses octave-treble. But if you're really not able to cope, I can let you have some of the Gastoldi with alto clefs.) There are also duos ('bicinia' or 'ricercari') by Guami, Lassus, and others.

From a later period there are duos by Telemann, Mattheson, that sort of thing. Try this by Mattheson:

[https://imslp.org/wiki/Sonata_for_2_Flutes%2C_Op.I_No.2_\(Mattheson%2C_Johann\)](https://imslp.org/wiki/Sonata_for_2_Flutes%2C_Op.I_No.2_(Mattheson%2C_Johann))

for 2 flutes (i.e. recorders), or the Telemann canonic duos for 2 traversi flutes/oboes/violins (recorder players, play a minor 3rd higher: imagine it's in bass clef and add three flats to the key signature).

Recording:

On my Android I use Smart Recorder. There are many other recording apps.

Output:

I used Bluetooth to connect my phone to a small Bluetooth speaker, the Muvo 2 - which is waterproof so you can do all this in the shower if you like. I tried a wired connection from my phone to a small hi-fi system, which wasn't really loud enough, and I also tried relying solely on the phone's own speaker, which just about worked but only just. Bluetooth headphones might be good.

Time-keeping:

I have a little electronic metronome made by Korg, which has a very useful volume control. Turn it down until you can only just hear while you play. I recommend using a slow tempo to start with.

What to do:

If you're using more than one instrument, try to get them in tune. Turn the metronome on quietly; turn the recording app on; wait for at least ten seconds, maybe more, because the person playing line 2 (you) will need to gather their wits and their instrument; count aloud something like 1-2-3-4 or whatever you think appropriate, and play through one of the lines, the one that starts first. Cling hard to the metronome beat, especially when counting through rests.

When you've successfully recorded one line, turn off the recording app and the metronome.

Now turn on Bluetooth and connect to your Bluetooth speaker, or do what's needed with a wire if preferred. Take up your instrument, set the recording you just made to play, and hang in there. You'll be able to hear the metronome but that doesn't matter. The sound quality will be pretty low, but that doesn't matter either, you're just there to have fun.

I hope you enjoy trying this, and it might even reveal possible areas for improvement in your playing. Sure did for me.

Slowing down recordings

Thomas Green

Some wonderful performers have been offering ‘music minus one’ recordings for practice and enjoyment. These are a great resource, but maybe you get challenged, like me, by having to start playing along at full speed. Fortunately there are many tools for changing performance speed (without changing the pitch); that way you can practise slowly and then build the speed up. Some tools also let you change the pitch of the recording; if you have a slightly flat recorder, for example, you can alter tuning, eg by lowering the pitch of the recording by a few cents. And you can even transpose recordings by semitone increments, to bring 415 up to 440 or the opposite.

Here are four of the many available slowing-down tools, all but one of them running on both MacOS and Windows. They do other sound-editing jobs too, but that’s another story.

Transcribe!

<https://www.seventhstring.com/> 30 days free, then \$39. Mac or Windows.

Transcribe! is my favourite tool for changing tempo, because it is very easy to use and does the speeding up in real time – just pull the ‘running person’ slider to change tempo, or the *b-#* slider to change tuning, and the speed or pitch will shift *while the track is playing*, so you can tinker until it’s just right. To me this is a real advantage, but not all of the other programs mentioned here work in real time. The sound quality is very well preserved.

You can also change the tempo and tuning of just part of the track. Transcribe! represents the track as a waveform, and you can easily select a portion to work on by dragging the cursor over it.

Transcribe! is not intended to be a sound editor: it’s a tool to help transcribe a performance onto paper, and so it will only slow down, not speed up. But it does have other useful features, including making guesses at elusive notes and even chords, and the online manual is clearly written and has a search feature.

Audacity

<https://www.audacityteam.org/> Free. Mac or Windows.

Audacity is a basic sound editor and recorder. Like Transcribe! it presents a scrolling waveform and you can slow down or speed up the whole track or just a portion, selected with markers. Having selected what to slow down, you have to wait for the algorithm to complete before you can hear the effect. There are two slowing algorithms, a quick one that reduces sound quality and a very slow one.

On the pro side Audacity is free and has lots of features for basic sound editing, including pitch change, trimming the ends of a track, recording and overdubbing (eg for backing music behind podcasts) and even making ringtones. Nevertheless it is not my favourite program. I dislike the cluttered interface and the manual is poorly indexed and has no search facility. (To save you time I will reveal that to slow down or speed up, you need the **Effect** menu.)

Because the slowing-down tool does not work in real time, the work cycle is inconvenient: you have to wait while a track or a portion is processed, then try it out, then perhaps do all that several times until you get the speed just right.

But it’s free

Sound Studio

<http://www.felttip.com> £32 Mac-only, alas.

Like Audacity, Sound Studio is a basic sound editor offering many features, with a waveform to edit. Pitch and tempo can be altered via the **Filter** menu. Again like Audacity, the operation is not real-time: you have to wait until the algorithm has done its work.

I use Sound Studio to trim ends of recordings and do some elementary sound editing, for which I prefer it to Audacity because the interface is much less cluttered.

Amazing Slow Downer

<https://www.ronimusic.com/slowdown.htm> Windows or Mac (\$50), iPhone iPad (\$15), Android (\$10); free trial version only plays first quarter of a track (max 3 minutes).

Easy to use, because it doesn't set out to be a sound editor. There is no scrolling waveform, just a time marker. Simple sliders alter tempo and pitch in real time:

To select a segment, you enter the start and finish points as time points in minutes and seconds, rather than selecting a portion of the waveform. I haven't tried the non-Mac versions.

Conclusion

Because I do a fair amount of transcribing recordings into dots, as well as playing along to recordings, I have found Transcribe! meets my needs pretty well. Sound quality is preserved and the speed changes work in real time.

But if you just want to make a recording go slower so you can play along to it, and you don't mind a cluttered interface and having to wait while the algorithm computes, you might prefer to keep your \$39 and choose Audacity. And then you can record yourself very slowly, speed up the recording, and amaze your friends.

Medieval and Renaissance Recorders

Louise Guy

The recorder as we know it is usually based on the design of one of the baroque instruments. It is a type of aerophone and, more specifically, it is a fipple flute with seven tone holes and a thumbhole, the latter being one of the defining features for an instrument to be classed as a recorder. The recorder is recognised as a member of the woodwind family although the material used for their construction does not define the family. Air in this fipple flute is directed through a constricted passage towards the labium. In the recorder, the constriction is by means of a block inserted into the head joint.

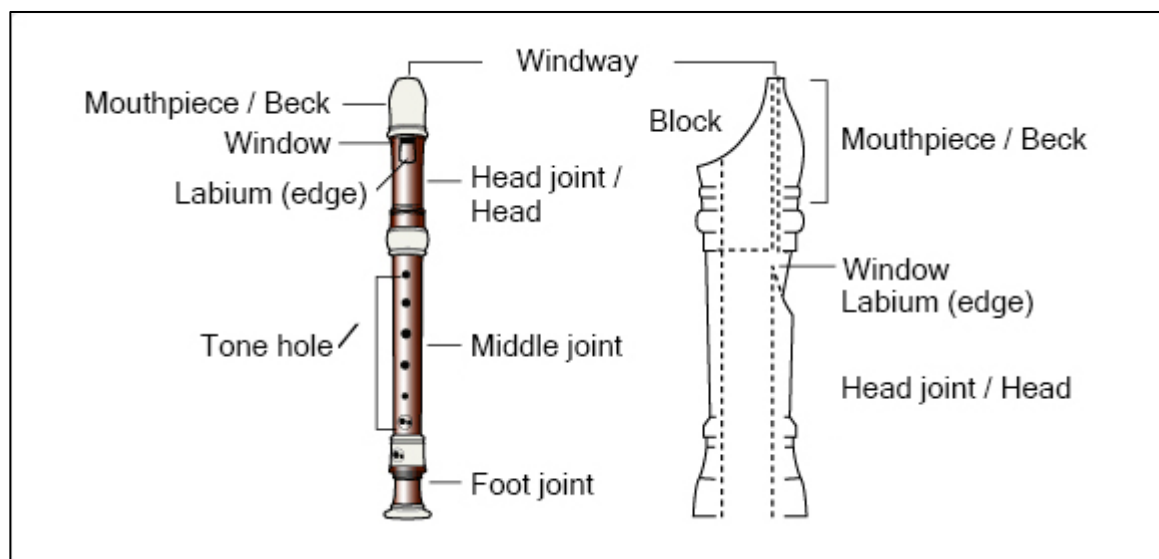


Figure 1 – Parts of a recorder¹

When the air strikes the labium, it interacts with the column of air within the instrument. The pitch of the note produced is determined largely by the length of the body of the instrument. Longer lengths produce lower notes. To change the pitch of the note, a finger is removed from the lowest tone hole which, in effect, shortens the length of the column of air, producing a note which is higher in pitch. Leaking from the thumbhole causes the air in the column to vibrate at double the wavelength and to sound an octave higher.

With the judicious use of the player's tongue to start a note in conjunction with the use of the thumb, the modern recorder is fully chromatic over at least two and a half to three octaves. However, it is notorious for the level of cross fingerings required. It cannot be played in tune by merely lifting successive fingers. Recorders are tuned to standard fingerings but a wealth of additional fingerings are used to increase the range of dynamics and tone quality.

The instrument is exquisitely sensitive to breath pressure. By varying breath pressure alone, each standard fingering will vary by a tone, an advantage when non mean tone tunings are used. It is particularly suited for use with multiphonics producing harmonic notes with the same intensity as the fundamental note. The plethora of effects available by varying the type of tonguing and breath pressure makes the recorder quite unique. Many of these "extended" techniques, including fingerings for an extended range of notes, have been described in previous centuries (table 1).

¹ *Yamaha musical instrument guide. Parts of a recorder.* https://www.yamaha.com/en/musical_instrument_guide/recorder/mechanism/ [accessed 3 may 2020]

DATE	WRITER	TECHNIQUE
1535	Ganassi	Producing a range of dynamics and variety of tone colours; using different vowel sounds for effect. ²
1546	Cardanus	Use of the bell hole to alter intonation and pitch; different tongue positions within the mouth. ³
1558	Sheale	Simultaneously playing two parts. ⁴
1563	Sebastiani	Simultaneously playing and humming different parts. ⁵
1594	Bottrigari	Tuning through breath control; altering pitch by leaking from tone holes. ⁶
1636	Mersenne	Simultaneous humming and playing. ⁷
1669	Pepys	Playing two instruments at the same time. ⁸
1710	Uffenbach	When in the Blue Bell tavern in London, reported hearing a Scotsman play a recorder to sound like a transverse flute and bagpipes at the same time; play two parts of a melody in harmony. ⁹
1732	Majer	Fingerings for extended range. ¹⁰
c. 1732	Stanesby Jr	Fingerings for extended range. ¹¹
1754	Minguet y Yrol	Fingerings for extended range. ¹²
1776	Hawkins	John Banister II (1662-1736) is reported as simultaneously playing two instruments. ¹³
1795	Reynvaan	Fingerings for extended range. ¹⁴

Table 1 – Historical extended techniques

The advantages of the apparent simplicity of the instrument has made it popular with educationalists. Blow into the instrument and a sound is produced. There is no need to work out how to do so as is necessary when sounding other woodwind instruments.

Modern instruments, being based on the baroque recorder, are made in three sections: a head joint, body and foot. Renaissance instruments usually have only two sections, the head joint and the body which incorporates the foot. The medieval instrument is made in one piece.

2 Bowman, P. (2014) *Microtonality and the Recorder 1961 – 2013*. PhD thesis. Canterbury Christ Church University, 30.

3 Bowman, P. (2014) *Microtonality and the Recorder 1961 – 2013*. PhD thesis. Canterbury Christ Church University, 30.

4 Richard Sheale (1558 lines 565-570 & 591-594) quoted in Lander, N. (1996-2020) *Recorder Home Page: Technique: Extended technique/*

5 Claudio Sebastiani (1563) quoted in Lander, N. (1996-2020) *Recorder Home Page: Technique: Extended technique/*

6 Bowman, P. (2014) *Microtonality and the Recorder 1961 – 2013*. PhD thesis. Canterbury Christ Church University, 31.

7 Marin Mersenne (1636: 239) quoted in Lander, N. (1996-2020) *Recorder Home Page: Technique: Extended technique/*

8 Samuel Pepys (1668) quoted in Lander, N. (1996-2020) *Recorder Home Page: Technique: Extended technique/*

9 Zacharias Conrad von Uffenbach quoted in Lander, N. (1996-2020) *Recorder Home Page: Technique: Extended technique/*

10 Higbee, D. (1962) "Fingerings in Eighteenth-Century Recorder Charts" in *The Galpin Society Journal*, 15: 97

11 Higbee, D. (1962) "Fingerings in Eighteenth-Century Recorder Charts" in *The Galpin Society Journal*, 15: 98- 99

12 Higbee, D. (1962) "Fingerings in Eighteenth-Century Recorder Charts" in *The Galpin Society Journal*, 15: 99

13 John Hawkins (1776, 2: 176) quoted in Lander, N.

14 Higbee, D. (1962) "Fingerings in Eighteenth-Century Recorder Charts" in *The Galpin Society Journal*, 15: 99

Medieval recorders

To date, the earliest instrument found that is unambiguously identifiable as a recorder comes from the second half of the 14th century. Eight more or less intact instruments have been excavated to date although there are eight historical references of recorders that have not survived (Table 2).

DATE	RECORD
1397	Nickolaus living in Prague was described as a “flute maker”. It is not unreasonable to speculate that this could refer to a maker of recorders. ¹⁵
1408	“Four new recorders” were sent to the court of the Count of Urbino in Brescia by Bartolomio, a <i>pifaro</i> , a wind player. Bartolomio was paid for these instruments which he may have made himself. ¹⁶
1420	In a legal document, Guillelmus d’Ager is described as a turner or recorder maker (<i>tornerius sive flabuterius, civis Barchinone</i>) and a citizen of Barcelona. Interestingly, paintings from around the 15 th century unambiguously show recorders and are from the Catalan court of Aragón. ¹⁷
1426	Four recorders were ordered by Duke Philip the Good of Burgundy. These and their cases were made by Loys Willay in Bruges and were destined to be a gift for the Marquise of Ferrara. ¹⁸
1443	Jean Chapuis was paid by the Burgundian Court for “4 ivory recorders, one decorated with gold and jewels and the others plain.” Although Jean Chapuis was a <i>luthier</i> , a lute maker, it is possible he also made the recorders. ¹⁹
1463	“Four Flemish recorders” are listed in the inventory of the Medici Court in Florence. It is tempting to think these may be the 1408 recorders sent by Duke Philip the Good. ²⁰
1481/82	Anthuenis Pavilion is described as the city minstrel of Bruges. In the fiscal year 1481/82, he bought a case of recorders to be used by “four minstrels”. While the maker might have been either Loys Willay or Jean Chapuis, a third possibility is the <i>fleutmaker</i> Jean van Pitchem although he is not mentioned in the record until 1541. ²¹

Table 2 – Historical references to unknown recorders

15 Waterhouse (1993) *The New Langwill Index: a Dictionary of Musical Wind-Instrument Makers and Inventors*. London: Tony Bingham quoted in Brown, A. and Lasocki, D. (2006) “Renaissance Recorders and Their Makers in *American Recorder* 47(1): 19.

16 Waterhouse (1993) *The New Langwill Index: a Dictionary of Musical Wind-Instrument Makers and Inventors*. London: Tony Bingham quoted in Brown, A. and Lasocki, D. (2006) “Renaissance Recorders and Their Makers in *American Recorder* 47(1): 19.

17 Waterhouse (1993) *The New Langwill Index: a Dictionary of Musical Wind-Instrument Makers and Inventors*. London: Tony Bingham quoted in Brown, A. and Lasocki, D. (2006) “Renaissance Recorders and Their Makers in *American Recorder* 47(1): 19: Rowland-Jones.

18 Waterhouse (1993) *The New Langwill Index: a Dictionary of Musical Wind-Instrument Makers and Inventors*. London: Tony Bingham quoted in Brown, A. and Lasocki, D. (2006) “Renaissance Recorders and Their Makers in *American Recorder* 47(1)

19 Waterhouse (1993) *The New Langwill Index: a Dictionary of Musical Wind-Instrument Makers and Inventors*. London: Tony Bingham quoted in Brown, A. and Lasocki, D. (2006) “Renaissance Recorders and Their Makers in *American Recorder* 47(1)

20 Waterhouse (1993) *The New Langwill Index: a Dictionary of Musical Wind-Instrument Makers and Inventors*. London: Tony Bingham quoted in Brown, A. and Lasocki, D. (2006) “Renaissance Recorders and Their Makers in *American Recorder* 47(1)

21 Waterhouse (1993) *The New Langwill Index: a Dictionary of Musical Wind-Instrument Makers and Inventors*. London: Tony Bingham quoted in Brown, A. and Lasocki, D. (2006) “Renaissance Recorders and Their Makers in *American Recorder* 47(1)

1. The Dordrecht Recorder was discovered in 1940 and it is believed to date from between 1335 and 1418, if not earlier. It was found in Holland near Dordrecht in the moat that had surrounded the ruined Huis te Merwede . It is a one pieced instrument constructed in a fruit wood, possibly plum-wood, with a cylindrical bore and seven tone holes, the lowest being doubled. The mouthpiece is truncated and has its block. The lowest interval is only a semitone.²²



Figure 2 – The Dordrecht Recorder²³

2. The Göttingen Recorder was discovered in 1987 and dates from the 14th century. It was found in Germany at Göttingen in a latrine at Weender Straßer 26. It is a one pieced instrument constructed in *Prunus* with a relatively complex bore, a thumb hole and seven tone holes, the lowest being doubled. The lowest interval is also only a semitone.²⁴



Figure 3 - The Göttingen Recorder²⁵

²² Weber, R. (1976) "Recorder Finds from the Middle Ages, and Results of Their Reconstruction" *Galpin Society Journal* 29 35-41; Fitzpatrick (1975); Carlick, B. (1975) "The Carlick Dordrecht Recorder"; Reiners, H. (1997) "Reflections on a Reconstruction of the 14th Century Göttingen Recorder" *Galpin Society Journal* 50: 31-42; Bouterse, J. (1995) "Early Dutch Fipple Flutes, with Emphasis on the 17th Century: Proceedings of the International Recorder Symposium Utrecht, 27-30 August 1993, edited by David Lasocki, 77-90. Utrecht: STIMU; Hakelberg (1995) 11; Rowland-Jones, A. (1996) "La flauta de pico en el arte catalán" 1a Parte, Alrededor do 1400: la invención de la flauta di pico" *Revista de flauta de pico*, 6: 17; Aventure Ensemble (2016) Filling the gap, Een 15-eeuwse reconstructive in concert. <https://fillingthegapreconstructionproject.wordpress.com/>; Lander, N. (1996-2020) "A Memento: The Medieval Recorder" *Recorder Home Page*.

²³ Filling the Gap: Een 15-eeuwse reconstructive in concert:

<https://fillingthegapreconstructionproject.wordpress.com/dordrecht-blokfluit/> [accessed 3 May 2020]

²⁴ Hakelberg, D. and Arndt, B. (1994) "Ein mittelalterlich Blockflöte aus Göttingen, Mit einem einleitenden Beitrag von Betty Arndt" *Göttinger Jahrbuch, hrsg. Vom Geschichtsverein für Göttingen und Umgebung e.V.* 42 (S); 95-102; Hakelberg, D. (1995) "Some Recent Archaeo-Organological Finds in Germany" *Galpin Society Journal* 48: 3-12.; Homo-Lechner, C. (1996) *Sons et instruments de musique au moyen age: archéologie musicale dans l'Europe du VIIe au XIVe siècles*. Collection des Hesperides. Paris: Editions Errance; Reiners, H. (1997) "Reflections on a Reconstruction of the 14th Century Göttingen Recorder" *Galpin Society Journal* 50: 31- 42 ; Doht, J. (2006) "Die Göttingen Blockflöte" *Tibia* 31(2): 105-7; Kalendar et al (2009).

²⁵ <https://www.pinterest.co.uk/pin/490188740684106739/> [accessed 3 May 2020]

3. The Esslingen Recorder, dating from the 14th century, was found in Germany in Esslingen near Stuttgart in the mill channel of the Karmeliter-Monastery. Only a fragment of the instrument has survived.²⁶



Figure 4 - The Esslingen Recorder²⁷

4. The Tartu Recorder was discovered in 2005 and dates from the second half of the 14th century. It was found in Estonia at Tartu in a latrine at 15 Üikooli Street. It is a one pieced instrument constructed in maple with a birch wood block. It has seven tone holes and a flat-topped mouthpiece. The lowest interval is only a semitone.²⁸



Figure 5 - The Tartu recorder²⁹

5. The Elblag Recorder, dating from the mid-15th century, was found in Poland at Elblag also in a latrine. It has seven tone holes, the lowest being doubled and is a one pieced instrument.



Figure 6 - The Eblag Recorder³⁰

26 Lander, N. (1996-2020). Recorder Home Page: History: Medieval period. <https://www.recorderhomepage.net/history> [accessed 3 May 2020].

27 Lander, N. (1996-2020). Recorder Home Page: History: Medieval period. <https://www.recorderhomepage.net/history/> [accessed 3 May 2020].

28 Tyauri, A. and Bernotas, R. (2005) "Archaeological Investigations Carried out by the University of Tartu in 2005" *AVE*, 101-10; Utt, T-M. (2006) "The Tartu Recorder" *ERTA Newsletter* 23: 2; Tyauri, A. and Utt, T-M. (2007) "Medieval Recorder from Tartu, Estonia" *Estonian Journal of Archaeology / Eesti Arheoloogia Ajakiri* 11(1-2): 141-54.

29 <https://go.gale.com/ps/anonymous?id=GALE%7CA199194936&sid=googleScholar&v=2.1&it=r&linkaccess=fulltext&issn=14062933&p=AONE&sw=w>

[accessed 3 May 2020].

30 Lander, N. (1996-2020) "A Memento: The Medieval Recorder" *Recorder Home Page*.

https://www.recorderhomepage.net/wp-content/uploads/2013/08/elblag_recorder.jpg [accessed 3 May 2020]

6. The Nysa Recorder was discovered after the Second World War and dates from the 14th century. It was found in Silesia, Poland. It was constructed in *Sambucus nigra* and has seven tone holes, a thumb hole and the mouthpiece is truncated. It is missing its block. The lowest interval is only a semitone.³¹

7. The Würzburg fragment is in the Mainfränkisches Museum (Würzburg, Germany). It dates from between 1200 and 1300 and was discovered in a well. The fragment is of *Prunus* but consists only of the bottom half of an instrument very similar to the Dordrecht recorder. Although it predates the Dordrecht instrument, it is disputed whether the fragment could be from a reed-pipe and it is not possible to confirm if it is a recorder because there is no defining mouth piece.³²

8. A final instrument is the Rhodes instrument in the Museum of the Palace of the Knights of St John (Rhodes) and it may also date before 1400. There is no head and, thus, it is not possible, again, to be sure that it is a recorder although it has seven tone holes and a thumb hole. It is made of bone.³³

Renaissance recorders

Renaissance recorders were made as consorts pitched a fifth apart. Thus, Virdung describes “two basses, two tenors and two discants” making up a consort (*coppel*) in his *Musica getutscht* written in 1511.³⁴

Figure 7 is one illustration from his treatise.³⁵ Their range mimics that of vocal polyphony which served as the basis of the renaissance recorder repertoire apart from dance music. The first mention of additional sizes of instruments comes from Praetorius (1619) who describes a *gans Stimmwerk* or *Accort* (whole consort) of 21 recorders he bought in Venice ranging from a great bass, through basses, bassets, tenors, alto recorders, sopranos in C and D and a sopranino.³⁶

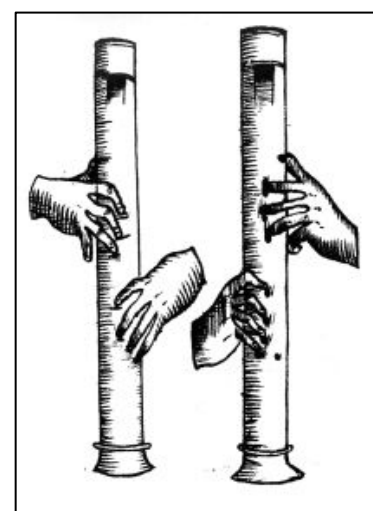


Figure 7 – Recorders illustrated in Virdung (1511)

31 Lander, N. (1996-2020) “A Memento: The Medieval Recorder” *Recorder Home Page*.

<https://www.recorderhomepage.net/instruments/amemento-the-medieval-recorder/> [accessed 3 May 2020]

32 Kunkel, O. (1953) “Ein mittelalterlicher Brunnenschacht zwischen Dom und Neumünster in Würzburg” In *Mainfränkisches Jahrbuch für Geschichte und Kunst*, 5: 293-309. Würzburg: Buchdruckerei Karl Hart; Moeck, H. (1967) “Typen europäischer Blockflöten in Vorzeit: Geschichte und Volksüberlieferung” Moeck Verlag und Instrumentenwerk; Weber, R. (1976) “Recorder Finds from the Middle Ages, and Results of Their Reconstruction” *Galpin Society Journal* 29: 35-41; Hakelberg, D. (1995) “Some Recent Arcaeo-Organological Finds in Germany” *Galpin Society Journal* 48: 11.

33 Lander, N. (1996-2020) “A Memento: The Medieval Recorder” *Recorder Home Page*; Rowland-Jones, A. (2006) “The First Recorder . . . ? Some New Contenders” *American Recorder* 48(2) 14.

34 Virdung, S. (1511) *Musica Getutscht* [https://imslp.org/wiki/Musica_getutscht_\(Virdung,_Sebastian\)](https://imslp.org/wiki/Musica_getutscht_(Virdung,_Sebastian)) [accessed 3 May 2020] quoted in Brown, A. and Lasocki, D. (2006) “Renaissance Recorders and Their Makers in *American Recorder* 47(1): 22.

35 Virdung, S. (1511) <https://www.pinterest.co.uk/pin/339036678170165833/> [accessed 3 May 2020].

36 Praetorius, M. (1619) *Syntagma Musicum* [https://imslp.org/wiki/Syntagma_Musicum_\(Praetorius,_Michael\)](https://imslp.org/wiki/Syntagma_Musicum_(Praetorius,_Michael)) [accessed 3 May 2020] quoted in Brown, A. and Lasocki, D. (2006) “Renaissance Recorders and Their Makers in *American Recorder* 47(1): 22-23.

Although renaissance recorders were usually of one section, the larger recorders were generally constructed with removable foot joints. The bassets and basses often had bells that were glued on. It is assumed this was to save wood as the bell is the widest part of a recorder. Some of the smaller instruments even had glued-on patches on their bells.³⁷

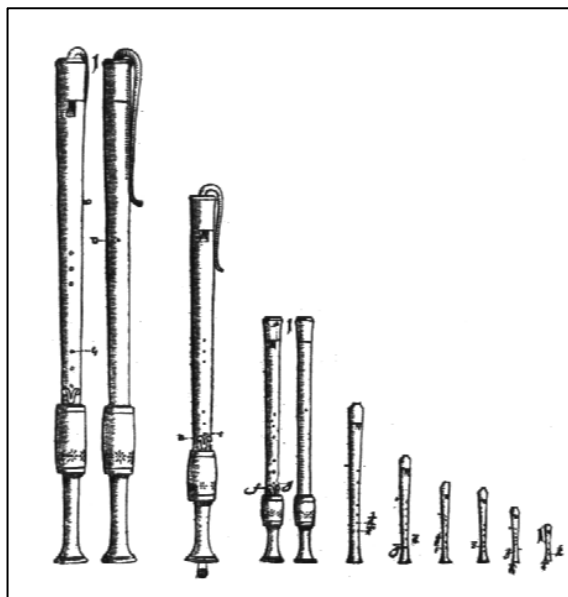


Figure 8 – Praetorius illustration of a consort of recorders (1619)

The smaller instruments had a doubled seventh tone hole which allowed playing right or left handed. The spare hole was plugged with wax while the recorder was played. Most bassets were fitted with a cap with a reduced hole for blowing into at the back of the instrument but some were direct-blown. Those latter bassets and some tenors would have the labium pointing towards the player rather than the more familiar pointing away. Larger instruments required fitting with keys. A swallowtail key covered by a perforated wooden mask, the fontanelle, was present on bassets and basses. The even larger basses and great basses were provided with a metal crook which attached to the blow-hole.³⁸

Recorders were made in maple, the most popular wood, but also in boxwood, cherry, dogwood (cornelian cherry), olivewood, plum, walnut and yew. The most decorative recorders were made in ivory.³⁹

Three of the families whose recorders are still extant are the Rauch family, the Schnitzer family and the Bassano dynasty.

The Rauch family were woodwind makers living in Schratzenbach in Bavaria between 1460 and 1595. 20 of their recorders are extant. The earliest record is that of a Hans Rauch marrying in 1490 and dying in 1526. Two recorders are by his presumed son, also named Hans. A third member of the family was Casper. When Charles Burney visited Antwerp in 1772, he found a large number of his recorders in the Oostershuis warehouse but only two of this collection have survived.⁴⁰

37 Brown, A. and Lasocki, D. (2006) "Renaissance Recorders and Their Makers in *American Recorder* 47(1): 25.

38 Praetorius (1619) https://en.wikipedia.org/wiki/Great_bass_recorder#/media/File:Barocke_Blockfl%C3%B6ten.png [accessed 3 May 2020].

39 Brown, A. and Lasocki, D. (2006) "Renaissance Recorders and Their Makers in *American Recorder* 47(1): 25- 26

40 Burney, C. (1776-89) *A General History of Music* [https://imslp.org/wiki/A_General_History_of_Music_\(Burney%2C_Charles\)](https://imslp.org/wiki/A_General_History_of_Music_(Burney%2C_Charles)) [accessed 4 May 2020] quoted in Brown, A. and Lasocki, D. (2006) "Renaissance Recorders and Their Makers in *American Recorder* 47(1): 25-26; Lander, Nicholas (1996-2020) Recorder Home Page: Instruments.

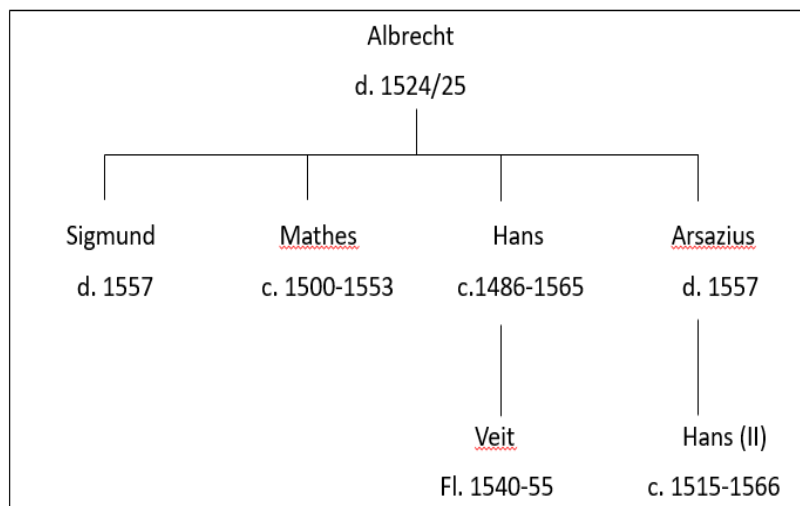


Figure 9 The Schnitzer family

Seven members of the Schnitzer family over three generations are recorded as instrument makers. Figure 9 is a diagram of the members of the family. Albrecht worked in Munich, his sons Sigmund and Mathes moved to Nuremberg in 1503 and 1522, respectively. Sigmund was written about by Johann Neurdörf in 1547.⁴¹ It is assumed that Hans and Arsazius and their sons remained in Munich. There are 10 extant recorders.⁴²

The Bassano family is another dynasty of instrument makers extending over at least three generations although their genealogy is traceable to the present day. Those highlighted in Figure 10 are the ones known to be instrument makers. The remainder members of the family were instrumentalists and some were notable composers. The dynasty originated in Grappa to the north west of Venice⁴³ with Jeronimo who had six sons. Bassanos are first recorded in England in 1528⁴⁴ but it was not until 1539 that some of the brothers emigrated from Venice. “Alinxus, John, Anthony, Jasper, and Baptista de Basam, brothers in the science or art of music” were permanently employed in Henry VIII’s court from 1540.⁴⁵ Instrument making extended into a further generation in both Venice and England.⁴⁶ There are over 50 recorders that can be attributed to the family.⁴⁷

⁴¹ Neudörfer, J. (1547) *Schreib- und Rechenmeisters zu Nürbberg Bacgrucgten von Künstlern und Werkleuten daselbst aus dem Jahre 1547*. 171. (Scan 205). https://reader.digitale-sammlungen.de/de/fs1/object/display/bsb11312964_00205.html

[accessed 4 May 2020] quoted in Brown, A. and Lasocki, D. (2006) “Renaissance Recorders and Their Makers in *American Recorder* 47(1): 27.

⁴² Brown, A. and Lasocki, D. (2006) “Renaissance Recorders and Their Makers” in *American Recorder* 47(1): 27; Lander, Nicholas (1996-2020) *Recorder Home Page: Instruments*.

⁴³ Marucini, L. (1577) *Al Serenissimo Signor Sebastian Veniero Principe di Venetia, Signormio colendisfimo*. <https://archive.org/details/ilbassanomarucinoomaru/page/n4/mode/2up> [accessed 3 May 2020] quoted in Lasocki, D., Arnold, D. and Ferraccioli, F. (2001) “Bassano family [Bassani, Piva]”. *Grove Music Online*. <https://doi.org/10.1093/gmo/9781561592630.article.53233> [Accessed 3 May 2020].

⁴⁴ Henry VIII: June 1534, 26-30, Letters and Papers, Foreign and Domestic, Henry VIII, Volume 7: 1534 (1883), pp. 326-357 quoted in Matthews, P. (21 July 2017) *The Bassanos: Jewish Guardians of the Ancient Arts*. Revision 2: 2.

⁴⁵ Letters and Papers: October 1539, 1-5, Letters and Papers, Foreign and Domestic, Henry VIII, Volume 14 Part 2: August-December 1539 (1895), pp. 102-108 quoted in Matthews, P. (21 July 2017) *The Bassanos: Jewish Guardians of the Ancient Arts*. Revision 2: 2.

⁴⁶ Lasocki, D., Arnold, D. and Ferraccioli, F. (2001) “Bassano family [Bassani, Piva]”. *Grove Music Online*. <https://doi.org/10.1093/gmo/9781561592630.article.53233> [Accessed 3 May 2020].

⁴⁷ Lander, Nicholas (1996-2020) *Recorder Home Page: Instruments*.

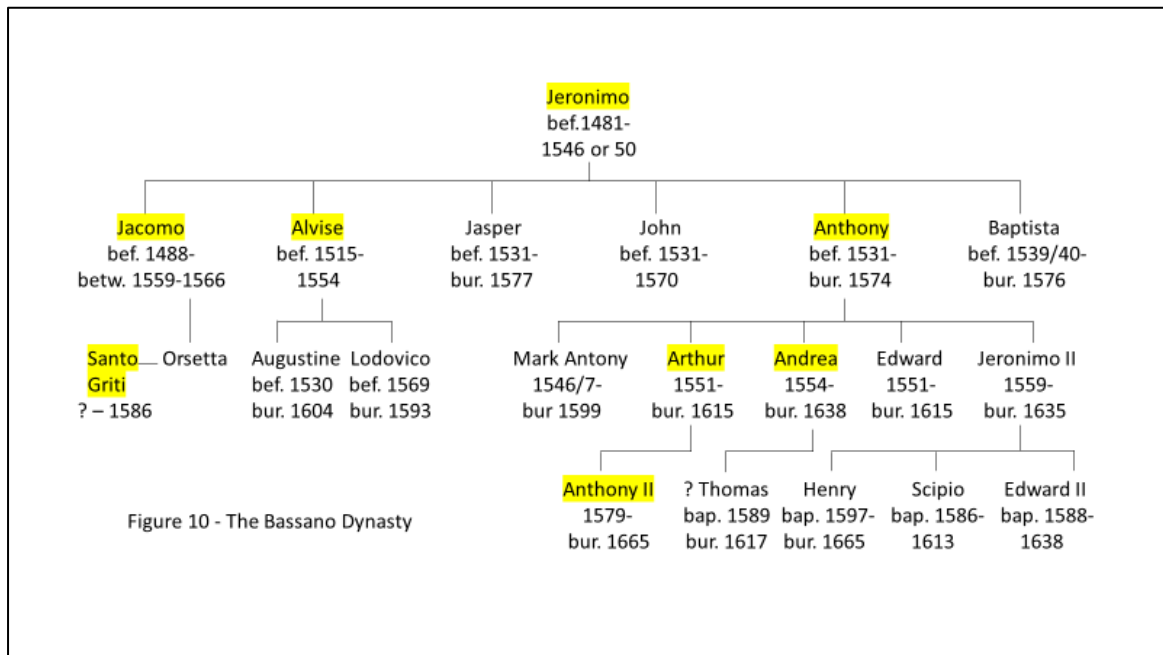


Figure 10 the Bassano Dynasty

Figure 11 is the Bassano tenor recorder held in Edinburgh University's musical instrument collection. It is made out of a single piece of ivory and, as such, it is the largest single-piece ivory instrument known. There are gold strip inlays and a butterfly key made of brass under the fontanelle. The University has dated it c1520 to c1610.

Figure 11 Bassano renaissance tenor recorder⁴⁸

Ed: Louise tells me that this article is part of a much longer piece which is a work in progress, hence the abrupt ending. Hopefully she will share Part 2 (part 3, part 4.....?) when the material is ready.

⁴⁸ Accession no. 3129. Musical instruments museums Edinburgh Collection MIMEd.

I Fagiolini's Sing the Score

Eastern Early Music Forum

Robert Hollingworth and his group I Fagiolini have developed a concept to help singers cope with the lack of opportunities to sing.

They have made 'sing along' videos under the title SingTheScore, which are shown on YouTube. Each video features I Fagiolini performing a track, with the score appearing at the same time, so that you can sing along with the recording. You can play the track as often as you like, and when you like. It's free.

The first five tracks are available now. Each track has comments from Robert Hollingworth, as he would have commented during a live workshop. The five tracks are as follows:

Monteverdi	Zefira Torno
Monteverdi	Luci serene e chiare
William Byrd	Miserere mihi Domine
Monteverdi	Longe da te, cor mio
Tomkins	Was ever wretch

The videos can be accessed via the following link:

<https://www.youtube.com/playlist?list=PLsdmpGkkaBlCmyiEyHtUjBAEIjbb4bVXp>

I Fagiolini ask that anyone using the Free resource agrees to subscribe to the series. There is a red SUBSCRIBE button lower right which you press in order to subscribe: subscribing simply ensures that you get advice automatically when a new video is made available (very handy). There is no financial side to the word "Subscribe". Similarly, there is no specific number of videos: Robert is filming one video a week in the SingTheScore series, and will continue as long as people are watching the videos.

Once you have registered, you can access all the videos published to date via the following website: www.ifagiolini.com/singthescore

Robert says "the main thing is for people simply to enjoy the film and sing along".

If anyone wants to contribute to the cost of making these videos, that would be very welcome of course but there is no obligation. The money goes not to Robert (he has a university position), but direct to the musicians via the I Fagiolini Charitable Trust, to help generate some income to make up for cancelled bookings.

If you are moved to make an additional donation, the address for donations is:

Bank: CAF Bank

Account name: I Fagiolini Charitable Trust

Sort code: 40-52-40

Account number: 00022449

Reference: SingTheScore

Please share this with anyone who might like this music.

Scottish Plainsong Choir (SPC)

Alan and Rebecca Tavener

At the beginning of lockdown, Alan and Rebecca sent an email to members of the Scottish Plainsong Choir with a link to the first of a series of vocal exercises and plainsong chant to sing along to. They are happy for anyone else to benefit from this resource. They wrote:

“To help to see us through this period of being denied the joy of meeting to sing together, Rebecca and I would like to share a series of singing support materials, which offer encouragement to stay vocally healthy and the opportunity to be uplifted by a few, selected pieces of music in which you can participate! You will find the first instalment by clicking on *SPC Singing Tip of the Week* or, if you prefer, you can access it from the Scottish Plainsong Choir section on the Outreach Page of the Cappella Nova website <https://cappella-nova.com/>. Have fun!”

(Ed: You need to scroll to the bottom of the Outreach page to reach the links to currently six instalments. I have included the first instalment in the Appendix for you to sample.)

Last Word - The Gargoyles in Lockdown

Helen Rowell

It was going to be the 25th anniversary celebrations of the wonderful Stirling Food Train, <https://www.thefoodtrain.co.uk/>, in the middle of May, which sadly did not happen. It would have been the first of the summer performances for us, the Gargoyles of Gargunnock, so we're feeling a bit sad because we love performing! The following weekend we were booked for annual Traquair Medieval Festival near Peebles <https://www.traquair.co.uk/event/traquair-medieval-fayre-weekend/2020-05-23/>. The weekend after was to have been Stirling Walking of the Marches on the Saturday <https://www.stirlingwalkingthemarches.org/> and a medieval encampment at Bannockburn House the day after <https://www.bannockburnhouse.scot/>.



'bye for now!

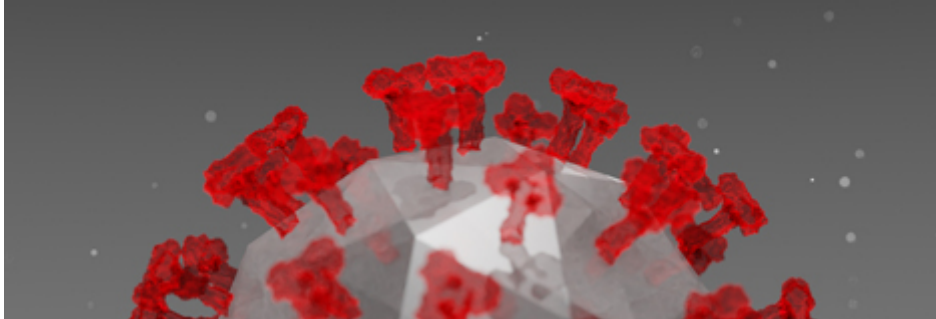
Many thanks to all the contributors to this surprisingly full newsletter. It was a real joy to hear from you all. Further communications of any kind relating to Early Music will be accepted most enthusiastically. Miscellaneous items appear in the Appendix.

I hope that you keep safe and well in body, mind and spirit.

Sue Owen
sue@emfscotland.org.uk

Appendix

Posters for events and music



Risk Assessment regarding Corona-Infections in Music Making

Prof. Dr. med. Dr. phil. Claudia Spahn, Prof. Dr. med. Bernhard Richter
Freiburger Institut für Musikermedizin, Universitätsklinikum und Hochschule für Musik Freiburg, Germany
Status 25.04.2020

Preamble

Before assessing specific questions in the field of music below, it is important to the authors that they emphasize that musicians must also comply with the applicable national guidelines, as well as the applicable regulations in the federal states. These framework guidelines and regulations are subject to constant adaptation due to the changing development of the Corona pandemic and are made in coordination with the responsible ministries and departments of health (as well as other possible responsible authorities) for the musicians working in different federal states and music institutions.

In this context, it is a challenge to implement the current recommendations of the federal and state governments for specific professional groups and situations – in the sectors of professional and amateur music, as well as in classical and popular music. In this context, professional assessments, such as the present ones, are intended to provide information for decision-making, that need to be taken elsewhere with regard to personnel and institutions.

The scientific data, as a whole, has so far been scanty in the field of Corona virus infection, especially with regard to the specific situations in music performance. We are currently not aware of any specific scientific studies on the transmission pathways of the Corona virus in musicians.

The following explanations are therefore based on applying general scientific findings to the specific situation of musicians. They therefore represent the authors' personal assessments, which so far have not been confirmed by their own scientific investigations. This paper is therefore a snapshot of the current situation, which will be reviewed and adapted in the further course of time according to the latest status of existing guidelines and new scientific findings.

The applicable guidelines regarding distancing, the ban on physical contact, upper limits for group sizes of persons in a room, time limits for new contacts, as well as hygiene rules and wearing of face masks in public areas are to some extent different in each of the federal states and should be followed accordingly by all persons in music-making situations.

In addition, all musicians in all areas of music should take great care to avoid any contact with others, as far as possible. If symptoms of illness such as fever, cough or loss of smell and taste are present, the presence of a Covid-19 infection should be assumed in these cases, even without a positive virus test, until the opposite has been proven. In our opinion, if symptoms occur, voluntary quarantine should be carried out even without proof of infection. In case of proven infection, entry from another country or contact with a Corona-infected person, the currently valid quarantine rules must be observed. If symptoms occur, you should definitely contact your family doctor.

When children and adolescents take music lessons, the parents or guardians should be specifically made to understand that they should not send their children to lessons at the first suspicious signs or mild symptoms of Corona. Students should also be made aware of this fact. This also applies to teachers who should not give lessons under these circumstances. For older people or those with immunodeficiency due to previous illnesses, particularly strict precautions apply, especially in the area of active music practice.

Basic information on the transmission pathways

The main transmission of viruses that cause respiratory infections is via droplets and aerosols. They are produced by coughing and sneezing and are absorbed by the opposite person via the mucous membranes of the nose, mouth and possibly of the eye.

As the Corona virus (scientific name: SARS-CoV-2) mainly affects the respiratory tract, this is also its main transmission pathway: breath, saliva and respiratory secretions. In the field of medicine, it is therefore not surprising to find, that an above-average number of ear, nose and throat specialists have contracted Covid-19 because they perform endoscopic examinations of the mouth and throat area ⁽¹⁾.

The spread of the Corona virus as the causation of Covid-19 disease mainly occurs by way of aerosols that carry the viruses through the air. An aerosol (an artificial word from ancient Greek ἀήρ, English 'air' and Latin solutio 'solution') is a heterogeneous mixture made up of very small particles suspended in a gas.

A Finnish working group around Ville Vuorinen at the Aalto University in Helsinki carried out a computer simulation of the dispersion of aerosols in a closed room (supermarket) ⁽²⁾. According to the simulation, if an infected person expels viruses when coughing, it can be assumed that the viruses are still detectable in the air after several minutes, even if the infected person has already left the area. Other people can then inhale the viruses that are still in the air.

According to information from the Robert Koch Institute of 17.04.2020 ⁽³⁾, three studies have shown that aerosols containing coronavirus RNA were detectable in air samples of the exhaled air of patients or in the room air of patients' rooms ^(4, 5, 6).

Besides the droplet infection pathway, contact transmission of the virus is also possible. Transmission by way of contaminated surfaces cannot be ruled out, especially in the immediate vicinity of the infected person(s) ⁽⁷⁾, since reproducible SARS-CoV-2 pathogens can be detected in the environment under certain circumstances ⁽⁸⁾.

Specific hazardous aspects in the field of music

Singers and players of wind instruments – General

In view of the ways in which the virus spreads via the air, the question is if singers and wind players are at a higher risk of infection due to the respiratory activity during singing and playing a wind instrument.

What both groups have in common is that sound is produced by a controlled stream of exhaled air.

Physiologically, this sound production is characterised by the fact that this stream of exhaled air is periodically interrupted in singers and most wind players – with the exception of flute instruments – at the vocal folds (singing, speaking), the lips of the mouth (brass instruments) or by reeds on the mouthpiece (reed instruments among woodwind instruments). According to the current state of physiological knowledge, only small amounts of air per unit of time actually escape from the mouth of singers or the bell of the instrument in the case of wind instruments. The air molecules of the air column in the vocal tract or in the instrument are stimulated to vibrate and the sound is transmitted in the room through wave-like vibrations of the air molecules. The extent to which singing and playing a wind instrument leads to increased aerosol diffusion has, to our knowledge, not yet been scientifically investigated.

In addition, wind players and singers can also produce considerable amounts of mucus outside of the sound production process. On the one hand, it is not uncommon to observe increased production of mucus during warming up, which is then eliminated from the respiratory system by coughing or clearing the throat. Likewise, during prolonged playing, increased mucus production can occur due to overloading of the respiratory tract. On the other hand, increased droplets are produced, as explained in more detail below.

For the reasons mentioned above, we believe it make sense to expand the distancing rule for singers and wind players. In our opinion, the distance of 1.5-2 meters, which is valid for the general population, should be significantly expanded for music-making with other people by enlarging it to 3-5 meters, in order to reduce the risk of infection. In addition, in very large rooms, such as concert halls, the risk can probably be further reduced by further maximizing the distance and by providing very good ventilation.

Solo voice

During solo singing, a deep inhalation and exhalation occurs during sound production. The extent to which this increases the risk of infection has, to our knowledge, not yet been scientifically investigated. Even if the direct air flow is not strong in vocal phonation and the volume of exhaled air is released over a longer period of time than in resting breathing, it can be assumed that viruses are spread by aerosols during singing. Furthermore, especially during solo singing, spitting particles, i.e. droplets, are expelled when consonants are formed.

Choral Singing

In choral singing, the physiological principles regarding deep inhalation and exhalation are equally present. Ensemble rehearsals with a larger number of persons are not permitted according to the currently valid regulations (the upper limit varies in the federal states, in Baden-Württemberg there is currently an upper limit of five persons).

Even in small choral formations of more than five singers, but even more so in larger choir groups, it can be assumed that the risk of infection is multiplied by the mixing of the air found in the room and the exchange of aerosols in the room that could be contaminated with viruses.

In this case, a Corona infection would have to be reliably ruled out with specific testing of all participants before a choir rehearsal, which is not technically possible at the present time.
For the reasons mentioned above, we feel that choir rehearsals should not take place until further notice.

Individual singing lessons

In our opinion, the risks in individual lessons can be reduced if the safety measures are strictly observed (especially the distance rule, which in our opinion should be extended to considerably more than the currently valid 1.5–2 meters (see above)), and if the room conditions are met (sufficient room size, ventilation breaks of 15 minutes between individual students). However, from this risk assessment, which is based on the current state of knowledge, it cannot be concluded that teachers or students can be obliged to give or participate in individual face-to-face lessons. If the structural and organisational requirements are not met or if the persons involved belong to a risk group, we believe that face-to-face teaching should not take place but could take place digitally.

Players of Wind instruments

To the best of our knowledge, there are also no measurements of the viral load in the blowing air of wind instruments at present. It is known, however, that wind instrument playing requires an intensive exchange of air in the lungs and respiratory tract with sometimes high air pressures. To what extent the viral load is reduced by the airway in the instrument is unclear. It is to be assumed that the release of the breathing air into the environment during playing can lead to virus-containing aerosols. In addition, playing wind instruments causes condensation of the exhaled air in the instrument, which is to be regarded as another potentially virus-spreading material.

Individual lessons with players of wind instruments

In our opinion, the risk seems to be basically comparable to that of singers in individual lessons (see above). Based on the different sound production mechanisms of different wind instruments, we believe that scientific studies would have to be carried out with the various wind instruments in order to arrive at a differentiated assessment.

Wind ensembles

Wind ensembles can have different numbers of players depending on the formation. The number of participants must be in accordance with the current regulations (the upper limit differs from state to state, in Baden-Württemberg there is currently an upper limit of five persons). For smaller ensembles, we recommend increasing the distance beyond the existing distance rule. In our opinion at least 3–5 meters should be kept. Rehearsal rooms should therefore be as large as possible and should be ventilated thoroughly and regularly. As in the choir, the risk of transmission in larger wind ensembles is probably high (see above), which is why, in our opinion, these wind ensembles should not take place until further notice.

Supporting measures for singers and players of wind instruments

Direct transmission by spitting can probably be reduced by keeping the distance as large as possible (at least 3–5 meters) and, if necessary, by erecting plastic partitions. Here, sound insulation screens already in place in some institutions could also be used provisionally as spitting barriers.

In addition, the risk could probably be further reduced by increasing the distance in large rooms with very good ventilation.

Furthermore, we think it makes sense that teachers and students wear face masks during individual lessons when they are not singing or playing. In this case it is important to ensure that the masks are used correctly in accordance with the rules of hygiene. If protective masks are available for non-medical use, wearing an FFP-2 mask could further reduce a possible risk of infection. During the summer season, we see an additional opportunity to sing and play outside. It can be assumed that aerosols are distributed more quickly outdoors and therefore the risk of infection is lower.

Keyboard, string, plucking, percussion instrumentalists – General

In our opinion, there is no increased risk of droplet infection or increased aerosol formation in playing other instruments from the point of view of music performance compared to other social situations, as long as the valid rules are strictly adhered to. The known risks apply. From our point of view, however, different formations and settings of music making have to be differentiated here as well (see below).

Keyboard instrumentalists

For pianists, the risk of contact transmission plays a role when different pianists play the same instrument one after the other. Before playing, each player must therefore clean his/her hand for at least 30 seconds. In addition, in our opinion, the keys themselves should be cleaned with cleaning cloths before and after a person plays. In our opinion, when performing correpitition, care should be taken to maintain a sufficient distance (3–5 meters) between the pianist and the other players and singers. In addition, plexiglass walls can be set up to minimize the risk of droplet infection by spitting particles, especially when the correpitition is performed by wind players or singers.

String instruments, plucked instruments, percussion

In our opinion, the risk of contact transmission should be reduced when instruments are passed on or shared, as with pianists.

Chamber music ensemble / band

In smaller chamber music ensembles or in bands, the general consensus of corona regulations is that there is an increased risk of infection if distances of at least 2 meters between players are not observed. In our opinion, a further increase in the distance is also recommended here, especially in mixed ensembles with the participation of players of wind instruments. Rehearsal rooms should therefore be as large as possible and should also be ventilated thoroughly and regularly. The number of participants must also comply with the currently valid regulations (the upper limit varies from state to state, in Baden-Württemberg there is currently an upper limit of five persons).

Orchestra / Big Band

The currently valid upper limits on how many people can be in a room cannot be adhered to in common orchestra and big band formats. Likewise, the necessary distance rules and the required room sizes are generally not feasible with the large number of musicians. In a normal orchestra / big band setting, there is probably a greatly increased risk of infection due to the small distance and large number of people.

As described for the choir (see above), an infection by the corona virus would have to be reliably ruled out for all musicians by specific tests before each rehearsal, which is not technically feasible at present. For the reasons mentioned above, we do not believe that orchestra and big band rehearsals should take place until further notice.

Literature

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Excerpt from the Edinburgh Fringe Webpages

<https://www.edfringe.com/covid-19>

“My venue say they might put on shows at the Fringe if the situation improves. Is this true?”

The Fringe Society is a small charity that exists to support Fringe artists and audiences and therefore does not have the power to cancel the festival as a whole. The Fringe remains an open access festival, which means the Fringe Society does not decide who can and cannot put on shows. We are advising all venues and companies to follow the latest government and public health advice, and will continue to provide support and guidance for all participants as the situation progresses.

How can I support the Fringe?

1. Choose to donate the cost of your tickets

If you've purchased tickets you can directly help the artists whose shows you've bought tickets for. By choosing this option the artists, creatives and venues that make up this incredible festival will receive the funds as part of our regular payout process.

2. Opt for a gift voucher

If you've purchased tickets, opting to have these reissued as a gift voucher will offset the cost of transaction fees (around 16p per ticket) and will help us to mitigate the financial impact of the Fringe not going ahead as planned.

3. Make a donation

The Fringe Society is a charity and your support during this time is invaluable to help us continue to make the Fringe the greatest celebration of arts and culture on the planet. Donations, no matter how big or small, will provide much needed support for the Fringe Society in the weeks and months ahead. <https://tickets.edfringe.com/donations>

Singing Tip of the Week #1 – Hum for your Vocal Health!

and read on for a few soundfiles you may enjoy participating in...

Hello! Rebecca here, calling all Alan's lovely singers. You'll be missing your choral activities and all the other singing you do, so I'll be offering a tip for vocal health every week until the present crisis is over. Not only is this 'something else to do' during lock-down but also a way of keeping the physical side of singing tuned-up.

Before I tell you the secret of humming, please note that full-throated singing is great for your health but it is also a super-sprayer of potentially infected droplets, so, if you're desperate to raise your voice in song, do see if you can find a space where you can sing without filling the air that your nearest and dearest might want to breathe.

That's the less good news, but here comes a non-infectious and very useful tip: humming counts as effective vocal activity and is great for vocal health and longevity! Every vocal practice should begin with humming and, to keep your vocal equipment toned and fit for purpose when this is all over, do some random humming every day. It doesn't have to be 'music', it doesn't have to be in tune, it doesn't need to make any kind of sense. You can hum while you shower, mow the lawn, walk the dog, do the ironing/gardening, hum along with the radio, or even while reading the paper (although that might be annoying for others!), and enjoy the feeling of using your voice.

Try to keep your facial muscles relaxed (don't purse your lips – practise keeping them closed with as little pressure as possible) while you hum and try not to push the sound. Gentle, happy humming will lift your mood and keep that vocal equipment in trim.

For more advanced singers, try this exercise:

Position your (very relaxed tongue) immediately behind your lower teeth and keep it there without tension.

Sing the word 'singing' quietly in that position with as little movement of the jaw as possible (the mouth needs to be slightly open for this): 'siiiiiiiiiiiiiiingiiiiiiiiingggggggg'.

The final position gives you an '-ng' with space behind (if you haven't moved your tongue!). Staying relaxed, use that configuration to do some daily humming.

Right, that's all for this week. I wish you happy, healthy humming until next time!

...and do have some fun singing (or humming) along to these soundfiles:

*Plainsong **Regina coeli***

*Plainsong **Gloria** (Missa de Angelis)*

*Plainsong **Ave Maris Stella***

AT/27 March 2020